

# THE MUSICAL WORLD.

1844.

No. 18.

PUBLISHED EVERY THURSDAY AT NOON,  
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XIX.

THURSDAY, MAY 2.

## THIRD PHILHARMONIC CONCERT.

THOUGH containing some fine things, the programme of this concert was inferior to either of its predecessors.

### PART I.

- Sinfonia in E flat, No. 10. .... Haydn.  
Romanza, "Ciel Pietoso," Signor SALVI, from the Italian Opera, Paris (Uberto di St. Bonifazio) ..... Verdi.  
First Movement of Concerto in B minor, Violin, Signor CAMILLO SIVORI ..... Paganini.  
Recit. "Solitudine, amiche;" Aria, "Zeffiretti lusinghieri," Miss RAINFORTH (Idomeneo) ..... Mozart.  
Quintetto, Piano-forte, Flute, Clarionet, Horn, and Bassoon, Madame DULCKEN, Messrs. RIBAS, LAZARUS, JARRETT, and BAUMANN ..... Spohr.  
Overture, Preciosa ..... C. M. von Weber.

### PART II.

- Sinfonia in A, No. 7 ..... Beethoven.  
Motett, "Ave Maria," Miss RAINFORTH (Clarionet Obligato, Mr. WILLIAMS) .... Cherubini.  
Adagio and Rondo, "La Clochette," from Concerto in B Minor, Violin, Signor CAMILLO SIVORI ..... Paganini.  
Recit. "L'empio duol;" Cavatina, "A quest'anima," Signor SALVI (Gli Arabi nelle Gallie) ..... Pacini.  
Overture, La Clemenza di Tito Mozart.  
Leader, Mr. LODER.  
Conductor, Mr. POTTER.

The two symphonies are masterpieces. That of Haydn we are almost inclined to pronounce his very best. That of Beethoven was a particular favourite of its com-

poser, and is a prodigious flood of bright ideas. Both were well executed, and the *tempi*, under the experienced and masterly baton of Mr. Cipriani Potter, were invariably correct. The *Preciosa* overture is a work of genius, though light and unpretending; it always pleases. The *Clemenza* of Mozart was substituted for one by Méhul, which was not approved of at the rehearsal—we could not precisely tell wherefore—and we imagine the gentlemen who substituted the overture of Mozart were much in the same predicament.

Signor Camillo Sivori, whom a large party in the musical world wish to exalt into a Paganini, but who, though a very brilliant violinist, is by no means the man that party take him for, performed a collection of passages, divided into three movements, and entitled a *concerto* by PAGANINI. We can only say if this *concerto* (?) be the composition of Paganini, it does very little credit to his reputation as a composer. It is a *melée* of patches out of French overtures and bravura passages for the violin. Signor Sivori, whose appearance and performance throughout were hailed with enthusiastic plaudits, judiciously divided the composition of Paganini (poor Paganini!) into two sections—introducing the primal section in Part I., and the latter section in Part II. There are qualities in Signor Sivori's playing which entitle him to a very high rank indeed among modern violinists—but there are also defects which entirely prevent his being acknowledged as a worthy rival of such performers as Vieuxtemps, De Beriot, Joachim, or Ernst.

Though his *general intonation* is admirable, he plays as many *mere notes* out of tune as any *great* violinist we can call to mind. This we should not have mentioned, as we consider the cavilling at points of such very minor importance, when compared with greatness of style, originality of conception, and general executive facility, to be the meanest sort of criticism. But Signor Sivori has been extolled to the skies on a particular point in which he is markedly *not* infallible, and he has been thrown at the head of a far greater violinist than himself—Herr Ernst—as possessing the invariable correctness of intonation which is denied by some to that great player. We hate comparisons, however, and shall eschew them. The other faults of Signor Sivori are the unparalleled thinness—nay poorness—of his tone, and a remarkable absence of all traces of passion or sentiment. In other respects he is eminently to be lauded. His *staccato* is very neat and crisp—his scales are even and brilliant, and excellently in tune—and his *supercheries*, (if we may apply the word,) are amusing and effective. In the cadence to the first movement, which presented some new features, was a long *arpeggio* passage, so manifestly borrowed from Ernst, as to be nothing short of a plagiarism. In the execution of octaves, Signor Sivori displays admirable finish, but in the *harmonics* he is uncertain, unsteady, and ineffective. His double stopping is sometimes good, sometimes bad. He has a (very convenient) habit of taking all the *bravura* passages very considerably slower than the *tempo* of the movement—which, to say the least of it, is ineffective,

and gives us the notion that he is practising in his own room, instead of exhibiting before the public. However, faults and beauties well considered, Signor Camillo Sivori may be pronounced a brilliant, if not a great violinist; and all the advice we have to offer him is to play better music, for nothing could be more thoroughly trivial and uninteresting than this—so called—concerto of Paganini.

The other instrumental feature was the quintet of Spohr; and this gave Madame Duleken excellent scope for displaying her brilliant execution and animated style. The fair pianist's rendering of the pianoforte part of this quintet, is little short of perfection; and the applause which it received from beginning to end, was frequent, loud, and general. The other instruments were admirable—especially the horn of Mr. Jarrett—the purity of whose tone is unsurpassable; but one and all are worthy, had we space to devote, of special notice. The pianoforte, to our ears, was somewhat flat—but that was nobody's fault among the executants.

The vocal music was a mixture of good and bad. The songs selected by Miss Rainforth were both lovely; and the singing of the fair vocalist was hardly less so. Few artists have a more thoroughly refined taste than Miss Rainforth, and few have, like her, the courage to enforce such taste at the risk of evanescent popularity. As a vocalist, and as an artist, Miss Rainforth is equally entitled to our praise. Signor Salvi, the debutant, experienced a brilliant reception; and if a fine voice and dextrous management of it, are the only requisitions of a good singer, we should say that he was deserving of it. We cannot, however, praise his style, which is super-sentimentally Italian; and in the choice of his music he could not have displayed worse taste. More complete rubbish we never heard. The conducting of Mr. Potter was in all respects admirable.

The next concert, under the direction of Dr. Mendelssohn, will take place on Monday evening, May 13. Q.

#### JULES BENEDICT.

THIS distinguished pianist and composer was born in Stuttgart, the capital of Wurtemberg, and birth-place of Schiller and Dannecker, on Christmas-eve, 1804. He is the son of a rich banker, who is still alive, and who never intended his son Jules for the profession; but his earliest master, Louis Abeille, a clever pianist, and Director of the Royal Concert, soon inspired the young pupil with love for the art. At twelve years of age, Benedict was looked upon as a great pianist, and his father, seeing his bent, made no opposition to the development of his talent, but prudently insisted on his perseverance in the acquirement of a classical education. The studies of Jules Benedict terminated in 1819, and the same year he went to Weimar, where he became a pupil of Hummel. In 1820 he went to Dresden, and there he placed himself under the tuition of the immortal Weber for composition. It was the most brilliant epoch of Weber's life. He was then composing the *Freyschütz* and the *Eury-anthe*. The master and pupil were soon intimate friends, and they travelled together to Vienna, Berlin, and other places, to produce the great works of Weber. In the Austrian capital, Benedict was introduced to the well-known Barbaja, and on Weber's recommendation, the former appointed Benedict, in 1823, director of the German opera at Vienna. Two years after, Barbaja and Benedict made a tour in Germany and Italy, and at Naples the former confided the management of one of his theatres to Benedict, a position which the latter held after the withdrawal of Barbaja. It was in Naples that Benedict formed an attachment to the beautiful and accomplished daughter of a merchant, and the union has proved a happy one. At one period Benedict thought of residing at Paris, but he changed his plan and came to this country. When Mitchell opened the opera *Buffa* in 1836, at the Lyceum, Benedict was appointed conductor, and established his reputation as the director of an orchestra. He produced one opera, which we believe was the *Ernesto e Giovanna* brought out conjointly at Naples, where he also produced "The Portuguese at Goa," subsequently done at Stuttgart. Benedict's career in this country is well known as the conductor alternately at Covent-garden and Drury-lane. At the last theatre his "Gipsy's Warning" was produced with such success, that it was transferred to Germany, and a similar triumph no doubt will be awarded to the "Brides of Venice." M. Benedict is a most kind-hearted man, an enthusiastic lover of his art, and he is never heard to speak "spitefully" of his rivals. In fact, if we are disposed to quarrel with Benedict, it is because he is much too amiable and pacific. M. Benedict is the composer of several concertos, sonatas, fantasias, rondos, &c., for the pianoforte.—*Maestro*.

#### CORRESPONDENCE.

##### CHANTING, CONSIDERED IN ITS APPLICATION TO THE SERVICES OF THE CHURCH.

Letter No. 3.

To the Editor of the "Musical World."

SIR,—I concluded my second letter with a remark borrowed from Dr. Crotch; and, innovators in church music will do well to take as their guide, the compositions of that learned musician, and to ponder in their hearts the advice of so judicious an instructor.

That chanting, or singing, of the Psalms is of antique custom there can be little doubt; a reference to scriptural writing testifies to the practice. St. Paul exhorteth the Colossians to "teach and admonish one another in psalms and hymns, and spiritual songs;"—the apostle James, commandeth to "sing psalms"—and, in the services of the primitive christians, chanting appears to have

formed a very agreeable portion of their worship; every person assisted in "swelling the sound of praise," and the psalms were so often repeated—"that the poorest in their assemblies, could say them by heart, were accustomed to sing them at their labours, in their houses, and in the fields." An accomplished musician and historian observes, that, at this early period, "Chanting must, of necessity have been of the most simple and easy description, being sung in chorus without any preparation, and by people who generally speaking had not the least idea of music, and in everything observed the greatest simplicity." If a similar simplicity of style, with a suitable degree of refinement existed now-a-days in the parish church, the chanting of the psalms and hymns would possess a peculiar charm; but, unhappily in this portion of the parochial service, there is the *mockery* of Cathedral grandeur, which so far from solemnizing the thoughts, distracts the attention, and offends the ear. It is to be regretted, that in parish churches, a style of chant is not adopted altogether different from the mongrel species in vogue at present. The chant should be characterised by simplicity, and a dissimilitude to secular music; in the construction of the chant there must be impressiveness, or it ceases to be elevating; it is not the sphere for indulgence in a levity style. I have little hesitation in asserting that the reading of the psalms and hymns is more in conformity with the feelings of the majority of congregations, nor is this preference over chanting to be wondered at, for when the psalms and hymns are read, there is a responsive character, which has been neglected in the performance of chanting, but in which consists much pleasure, and from whence is derived much profit: the people who read may understand; let them desire to sing with understanding in the parish church, and, in too many instances, how vain the hope! In nine cases out of ten, that desire is thwarted by the vulgar use of the new-fangled ballad-chant, or buried in the maze of chromatic sounds, linked in succession under the arrogant denomination—chant! In this licentiousness, few can participate: query,—who can, but those amateurs engaged in the performance? They are pleased—why, because they sing to their own praise! I feel justified in making this assertion, and those who are acquainted with the conduct practised in organ lofts will accord with me. Chanting, degraded as it is in many churches, ceases to afford an elevating pleasure, and I believe, it never will claim respect until it becomes congregational. To accomplish this desirable object, I am aware of the difficulties which present themselves, but is difficulty insurmountable? Assuredly not in this case! Precision, in singing "en masse" would result from continued practice, and the adoption of a simple style of chant would be more agreeable, because rendered more easy; in the first place, it would be in better keeping with the whole of the church service; and secondly,—because euphony would not be destroyed by an elaborated display. That the first christians used this method of singing is stated by different able writers on the subject, and that such a style of worship in the parish church is more congenial to the sentiments of most persons, than the *puisse* attempts to introduce the cathedral service, which is rarely, if at any time, efficiently performed—must be obvious to the mind unbiassed by prejudice.

I am, Mr. Editor,

Your's truly,

F. N. E.

April 28, 1844.

To the Editor of the Musical World.

DEAR SIR,—Perhaps through the medium of your excellent and widely circulated journal, you can inform me what are the duties of Vicars choral in cathedral churches? Are they under any juris-

diction, and whose? Perhaps you can also inform me what are the duties of a Verger, and under whose jurisdiction he is? Your inserting the above will much oblige,

Dear Sir,  
Yours, &c.  
G. D.

#### THE ABBEY GLEE CLUB.

To the Editor of the "Musical World."

SIR,—Do you know whether the Abbey Glee Club still continues their meetings?—for as you have not noticed any of their concerts lately, I was fearful it was given up. I should be much obliged if you would tell me as much as you know about it next Thursday.

I remain, yours,  
R. L.

(Can any of our readers supply the information required? We regret that we cannot.—Ed. M. W.)

#### Provincial.

##### MAIDENHEAD AMATEUR CONCERT.

THIS performance was one of unusual excellence. The selection contained many of the finest productions of the greatest masters, and the execution gave great credit to the talent of the performers. The Oratorio of Samson was always popular in Handel's own time, and a judicious selection occasionally made from it cannot fail to please. Miss Towers was again our vocal star, and she sang delightfully. She possesses many qualities united, and this union will raise her high among vocalists. A fine voice, a perfect intonation, a clear and correct enunciation of the words, added to a very pleasing appearance, and lady-like, unassuming deportment. The qualifications are awarded to her by her auditors, and they will no doubt insure her success in the profession she has chosen. The first of her solos, "Ye men of Gaza," was beautifully given; and the contralto song, "Ye sons of Israel," an air of a pathetic character, was finely expressed. While the universal favourite, "Let the bright seraphim," called forth her vocal powers with great effect; this song was ably accompanied by the trumpet by Mr. Battley, who supplied the place of Mr. Peck. In the second part, Miss Towers sang, "In sweetest harmony," in a manner which reminded us of Mrs. Salmon. There was that pure intonation and appropriate expression so suited to this gem of Handel's genius. Mr. Gray sang with Miss Towers, "Joys in gentle trains," which was encored, and a pastoral solo, "Beneath the vine." He possesses a very pleasing tenor voice. Mr. Vines's two solos were received with much applause. The first, "Honour and arms," is a well-known favourite. The other, "Pro peccatis," is a fine bass song from Haydn's *Stabat Mater*. We must not omit the able manner in which Mr. Venua led the band, nor the fine treat which Viotti's Duet, by him and Mr. Dando, gave us. It was indeed a perfect musical conversation. Mr. Gillett acquitted himself well in the concerto of Corelli. Indeed, we might speak individually of all the performers, for it appeared a united whole, the band was very fine, and the choruses were sustained with great precision. The treble voices were in nice tune, and those who came forward to sing duets, &c., acquitted themselves with applause. We are sorry to learn that the number in the audience, although most respectable, and not a small one, will fail to remunerate those who cater for the musical gratification of their neighbours; but we would say, "don't despair," accidental circumstances may prevent a full hall on a given day, but such a concert as that on Tuesday evening, cannot fail in general of success.—*From a Correspondent, April 18th.*

#### EDINBURGH.

MR. BRAHAM's last concert took place on Thursday week, for the benefit of the "Scott Monument Fund," which is rather at a stand still for want of means. Mr. Braham sang many of his songs with the expression and power of former days. In "Mad Tom," he was grand; and sang the "Bay of Biscay" with true taste, power, and expression. His sons are vocalists of industry. Hamilton sang one of Bellini's pieces with extraordinary depth and power, but we cannot help thinking that he still wants much training. His notes do not tell well, and, except at full cry, he is not himself. Much modulation and sweetness is still wanting. Charles, the younger, is one of the sweetest tenors we have heard here for some time, but wants many of the graces of cultivation, which time will give. The song of "There is a Bonny Blushing Flower," by Mr. Park, was sung with the most delightful taste. On this occasion they were assisted by a German, named Seligmann, on the violin, who played, amid shouts of applause, some variations by De Beriot, and a piece from the *Sonnambula*, which added a great charm to the concert, and were rapturously encored. The hall was thinly attended, not more than 500 being present, although for such charity as Scott's Monument!—*From an Edinburgh Correspondent.*

#### MANCHESTER CHEETHAM GLEE CLUB.

PROGRAMME.—Part I. 1. Chorus "Come gentle spring," Haydn. 2. Glee, "In this fair vale," Atwood. 3. Duet, "Hear me! Norma," Bellini. 4. Glee and Chorus, "Now the Bright Morning Star," Greville. 5. Quintet, "Believe me," Bishop. 6. Quartet, "Dal tuo," Rossini. 7. Chorus, "Merry boys! away!" Bishop.—Part II. 8. Scene and Chorus, "Spirits, advance!" Cooke and Bishop. 9. Round, "May Day," Horsley. 10. Trio, "Nights ling'ring shades," Spohr. 11. Glee, "In a cell," Parry. 12. Madrigal, "Now is the Month," Morley. 13. Quintet, "Oh! rapture," Auber. 14. Scene and chorus, "Here Aladdin," Bishop. 15. Grand finale, "Vengeance we swear," Bishop.

The meeting which closed the season, was in no degree inferior to the best of the many successful evenings which have so tended to raise the character of this society. The room was comfortably full. Mr. Hamlet Harrison presided. In addition to the usual vocalists there were no less than five trebles engaged, we suppose to close the season with some *céleste*, viz., Miss H. Rafter, Miss Hardman, Miss Kell, Mrs. Thomas, and Mrs. Winterbottom: Mr. Rafter's services were also secured. The lovely chorus (No. 1) from Haydn's *Seasons* made a most appropriate opening piece at this season of the year, and was very charmingly sung. Atwood's glee (No. 2) is quite a gem, and very well set it was in the hands of Miss Hardman, Mrs. Winterbottom, Messrs. Walton, J. W. Isherwood and Hughes. No. 5 was new to us (and new to the club, as announced by the chairman; another flower from Bishop's fertile garden, in the shape of a quintet, was very near being encored. Rossini's *preghieri* was next most deliciously rendered by Miss Rafter and her brother, Mrs. Winterbottom, and Mr. Sheldrick; the latter gentleman distinguishing himself in the opening solo, Bishop's chorus "Merry boys, away!" finished the first part with great spirit. The second part opened with an arranged scene and chorus, in which Sir Henry has engrafted a melody from one of the elder glee writers, Dr. Cooke, making a most admirable joint production. The solo in this piece was sung by Miss Kell: her performance of it created quite a sensation, by the display it afforded of the rich fulness of her voice, and of her powers of execution. The round No. 9 brought out three tenors—Messrs. Walton, Rafter, and Clough—and is a very good specimen of this class of composition. As if to produce effect by force of contrast, the next piece (No. 10) was for three trebles—Miss

Hardman, Miss H. Rafter, and Mrs. Winterbottom.—No. 11 was the only glee for men's voices done during the evening. The glee of Parry's is one of his best, in which Messrs. Walton and Barlow were very good, Messrs. Clough and Sheldrick sustaining the other parts. Morley's Madrigal seems a standing dish at this club, there could not be a better, for it is short and always well received. In Bishop's scene from "Aladdin," Miss Hardman and Mr. Walton acquitted themselves very creditably in their respective solos.—The Finale, one of Bishop's grandest choruses—made a most brilliant termination to the evening's performances.

#### MISCELLANEOUS.

SIGNOR GIUBILEI.—While we regret to hear of this talented singer's continued illness, it affords us much pleasure to announce that his professional brethren will get up a performance for his benefit, at Drury Lane, on Thursday, May the 16th, when a host of vocal and instrumental talent will aid and assist in the good cause; and we trust that the public will testify their esteem for an afflicted and favourite vocalist by crowding the theatre on the occasion.

WESTERN MADRIGAL SOCIETY.—On Saturday night the five new madrigals sent in for competition for the prize wrested from Professor Taylor, were tried over, independently of the performance of a selection from the old masters.

MISS RAINFORTH'S BENEFIT.—The benefit of this distinguished public favorite came off on Tuesday night, at Drury-lane Theatre, before a crowded and brilliant audience. The entertainments provided were various and attractive. Balfe's popular opera, an act of the *Matrimonio Segreto*, a ballet, and a concert, embracing the names of Madame Duleken, Miss Dolby, Mr. Parish Alvares, Mr. Benedict, and other eminent artists, who all exerted themselves most efficiently. Miss Rainforth was of course the Queen of the evening, and her reception was enthusiastic in the extreme. A more deserving and admirable lady does not exist in the musical profession, and it gave us the utmost gratification to witness the large assemblage of friends and admirers who flocked to her benefit, on Tuesday night, to pay homage to her public and private worth.

FEMALE MUSICIANS.—Parish Alvares and Camillo Sivori will assist at the annual concert of the Royal Society of Female Musicians to-morrow evening, as well as a phalanx of eminent vocal and instrumental performers.

WILLIS'S ROOMS.—Miss Steele will give her annual concert next Monday evening, when Madame Dorus Gras will make her first appearance this season, in London. We cannot doubt that the attendance will be brilliant and fashionable.



**MISS BINFIELD WILLIAMS.**—This young pianoforte player gave a concert last Wednesday night week, at the Hanover Square Rooms, and she managed to get together a very large assemblage of visitors. Her own performances were very creditable to her, and showed that within the last few months she has profited much by practice and experience. She was encouraged by frequent demonstrations of approval, warm and well merited. A long list of vocalists was employed, headed by Miss Marshall, who sang Rossini's "Tu che accendi," and "The Mother's Lament," admirably. The latter, a simple ballad, is extremely touching in its sentiment, and is as sweet a chamber air as we have lately heard. Besides the singers there were some solo instrumentalists, including Mr. J. Balsir Chatterton on the Harp, and Sig. Regondi on the Concertina. Mr. John Parry, in the course of the first part, sang a couple of his diverting songs. The Concert was in every particular interesting and well managed.

**LIVERPOOL PHILHARMONIC SOCIETY.**—The following was the programme of the last concert on Monday evening, April 22—

**PART I.**—Overture, "Semiramide," Rossini. Chorus, "Here, in cool grove and mossy cell," Lord Mornington. Trio, "Tremate! empi tremate!" Miss Hamilton, and Messrs. Burnett and Armstrong; Beethoven. Solo and Chorus, "Hark! the vesper hymn is stealing," accompanied on the organ; solo, Miss Stott; Stevenson. Soli and Chorus, "Dido and Æneas," soli parts, "Fear no danger to ensue," Misses Leach and Fairhurst, and Messrs. Case and Burnett; Purcell. Chorus, "Dido and Æneas," "To the hills and the vales, to the rocks and the mountains;" Purcell. Duo, "La Nozzedi Figaro," Figaro, "Cinque, dieci, venti, trenta," Miss Hamilton and Mr. Armstrong; Mozart. Duo, "La Nozze di Figaro," Figaro, "Se a caso madama," Miss Hamilton and Mr. Armstrong; Mozart. Soli and Chorus, "Mose in Egitto,"

"Dal tuo stellato soglio  
Signo, ti volgi a noi,"

Misses Stott and M. Swain, and Messrs. Burnett and Armstrong; Rossini. **PART II.**—Overture, "La Dame Blanche;" Boieldieu. Duet, "Lady of the Lake"—

"Joyless the revel would be,  
Bereft of thee alone,"

Misses Stott and M. Swain; Rossini. Madrigal, "Let me, careless and unthoughtful, lying,  
Hear the soft winds above me flying,"

Misses Fairhurst and Brown, and Messrs. Case, Toulmin, Hetherington, Sudlow, Thomasson, Woods, Collinson, and P. Pemberton, (by desire); Linley. Solo and Chorus, Air, "Softly rise, oh! southern breeze," Mr. Burnett; Dr. Boyce. Glee and Chorus—

"Thy voice, O Harmony! with awful sound,  
Could penetrate th' abyss profound,"

Miss Stott, and Messrs. Case, Burnett, and Armstrong (accompanied on the Organ) Webbe. Selections from Balfe's Opera, "The Bohemian Girl."

This was the most numerously attended concert the society has held, there being not less than 2000 persons present.

STAUDIGL is expected in London on the 10th.

**DUBLIN.**—The second concert of the Philharmonic Society took place on the 19th inst., at the rooms in Great Brunswick-street, and was attended by upwards of 1000 visitors. The selection of instrumental pieces was made in good taste; and comprised, among other things, Beethoven's C minor symphony, the overtures to *Semiramide*, and *The Ruler of the Spirits*. The two lady vocalists were Miss Dolby and Miss Marshall, both of whom were received with great favour and listened to with great delight. Herr Ernst excited universal admiration by his extraordinary performances on the violin. The third concert came of at the same rooms on the 24th inst. The vocal and instrumental performers were the same, with one difference, viz., Madame Eugenia Garcia was substituted for Miss Marshall, and was received with great favour. Miss Dolby, on both occasions, was encored in two of her songs. Herr Ernst was as wonderful at the first as at the second concert, and has made for himself a lasting reputation in Dublin.—Madame Eugenia Garcia made her appearance at the Dublin Theatre in the *Son-nambula*, on Saturday night the 27th inst., with brilliant success—entirely sustaining her high London reputation. Notwithstanding the staleness of the opera, it was announced for repetition amidst the loudest applause—a compliment entirely due to the admirable dramatic talents of Madame Garcia. By the way, we think the Manchester critic, who writes about the "Gentleman's concert," ought to be ashamed of himself for his unmanly and ungenerous notice of Madame Garcia, who, labouring under severe and manifest indisposition, could not be expected to sing with that effect which she ordinarily produces. We regret to hear, too, that the Directors of the "Gentleman's Society" behaved in any thing but a courteous manner to that excellent lady—whom they should have respected, if only in deference to the memory of her lamented sister-in-law (Malibran), about whom they expressed so much concern, and for whom they effected so much regard during her lifetime—but whom they thus heedlessly insulted in the person of Madame Garcia. However, the warm reception and polite behaviour of the inhabitants of Dublin, have doubtless made Madame Garcia amend for the want of sympathy of the Manchesterites. Miss M. B. Hawes, and M. Deloffre (the violinist), are also in Dublin, and have been performing at the concerts of the "Anacreontic Society."

**CONCERT FOR THE DISTRESSED NEEDLE WOMEN.**—We are sorry to be obliged to call attention to the total absence of all proper consideration amongst our Aristocracy on the 26th instant. A grand concert given at Covent Garden Theatre, in aid of the distressed needle women, patronized by the Queen, and leading nobility, who even took boxes with the additional attraction of a host of foreign and native talent, including vocalists Madame F. Lablache, Misses E. Lyon, Flower, S. Flower, E. Lucombe, P. Lang, Romer, Poole, Messrs. Leffler, Giubilei, Edney, Crouch, and F. Lablache. The solo instrumentalists were Parish Alvares, harp; Ernst, violin (encored in the "Carnival"); Madame Duleken, Benedict, and Moscheles, pianoforte. Stansbury was the conductor, and Mr. Blagrove leader of a large band, who generously gave their services. The concert was MISERABLY attended, although heartrending appeals had been for weeks previously made through the public journals.

On the same evening a similar failure took place on the occasion of Mr. Templeton's performances in aid of the fund for completing the Scott Monument. This is more astonishing than the other, as it is proverbial the Scotch are most patriotic and warm in any claim contributing to their national pride. This, however, proved a most extraordinary exception. The appeal was twofold, the first and principal was to raise a sum for completing a monument to the Great Scottish Minstrel, to whose genius the world is indebted. The next the great Scottish vocalist, whose pre-eminent talent in the line he has adopted, is acknowledged by the best judges, and ought of itself to have commanded the assistance of his patrons, which when coupled with the generous and patriotic spirit of devoting the whole proceeds towards the Scott Fund, the result becomes an almost national disgrace to all Scotchmen then in the metropolis.

We understand that the outlay by Mr. Templeton for giving the patrons a month's notice through advertisements, &c. &c., has amounted to nearly £60, the prices having been raised to the rank of the patrons, deterred the public from venturing, and the warmest admirers of Mr. Templeton, who never before failed to attend his musical entertainments, were absent on this occasion, proving that the patronage system is not only disadvantageous but dangerous. It was fully expected that Mr. Templeton would have had at least a hundred Pounds to add to the Scott Fund, after deducting the money out of pocket. But alas we agree with Burns, that

"The best laid schemes of mice and men  
Gang aft agley,  
An' lea'e us nought but grief and pain  
For promised joy."

"The best laid schemes of mice and men  
Gang aft agley,  
An' lea'e us nought but grief and pain  
For promised joy."

MR. TEMPLETON.—We regret that the highly laudable intentions of this popular singer, were not so successfully carried out at his entertainment on Friday night, in the Hanover Square Rooms, as his admirers and well wishers could have desired. The object of Mr. Templeton was to assist the funds devoted to the erection of the Scott monument, and the entertainment he provided was of sufficient interest and excellence, we should have imagined, to have attracted a densely crowded auditory. But virtue has not always its reward, and, in this instance, neither the admirable intentions nor the excellent abilities of Mr. Templeton, met with that reward which both so richly merited. However, small as was the attendance, the delight experienced was truly great, and the lecturer was never more happy in the effect produced on his audience. There were three or four enthusiastic encores during the evening, and the whole affair passed off with the utmost satisfaction to the few that were present. While we condole with Mr. Templeton on the non-success of his praiseworthy endeavour, we cannot but compliment him on the distinguished talent which he displayed on this occasion.

MR. WILSON.—This eminent vocalist has commenced a series of entertainments at the Hanover Square Rooms with distinguished success. The interest does not seem in the least degree abated, and in all likelihood these admirable performances will preserve their popularity for many years to come.

A GOOD CRITIC'S OPINION OF ERNST.—*Second Concert of the Philharmonic Society.*—A prominent feature in this concert was the first Philharmonic appearance of Herr Ernst. Much as it may be the continental fashion to affect a contempt of English judgment, it is yet, unquestionably, a fact, that the greatest artists of all countries seek from the Philharmonic audience the last and conclusive testimony to their powers. In the case of Herr Ernst, this was yielded on Monday evening in a manner too prompt and enthusiastic to be otherwise than gratifying to him. We have already spoken on several occasions of this extraordinary violinist. He has, assuredly, no superior as an executant, even among the most madly emulous of the fashionable gymnasts; while in that deeper and less acquirable excellence, the genial interpretation of musical poesy, no one but he has been able to sustain the all-passionate *idola* which Paganini created. He could not have made a better selection for the display of his prodigious capabilities than the *Scena Cantante* of Spohr. The re-

citatives, the *cantabile*, the final *allegro*—all were absolute perfection. We have heard Spohr execute this same composition, but, nevertheless, prefer its rendering at the hands of Ernst. Nothing, of course, can transcend Spohr's *understanding* of his own work; but the youth of Ernst is yet hot and fresh with him, and he *sings* through this lovely gush of pathos, not as a cherished relic of by-gone feeling, but as the prompt exponent of present and living passion. His solo in the second act, though less interesting to the musician, was, perhaps, necessary to substantiate his position among the wonder-workers of the day. As a collection of miraculously achieved difficulties, we have heard nothing beyond it; one variation, indeed—an overwhelming torrent of rapid chords—was so obviously an all-but preternatural marvel as to compel a tremendous encore. Ernst was vociferously received throughout, and he deserves it. As a player he is certainly second to none; but his composer-like feeling and genial attachment to everything intrinsically excellent in music, place him above all comparison in his walk of art.—*Atlas.*

OPINION OF THE "MORNING HERALD" ON THE "MUSICAL WORLD."—*The Musical World.*—This journal has achieved a tolerable longevity in point of age, and seems now to enjoy a more permanent element of existence than it ever did before. We have glanced over the parts for the present year, and they seem to present a complete record of musical events, with criticisms upon the performances of the day, written, in most cases, with knowledge and impartiality. Of all concerts and musical meetings of importance the programmes are printed at length, and this is a desirable feature for the purposes of reference. Few journals have experienced greater mutations of fortune than the *Musical World*; and few have had stronger claims upon the protection of the public who take delight in the art it professes to chronicle. We presume, however, that, under its present management, it really is thriving; and it has our good word.

MR. CALKIN, of Pall-mall, has in his possession a curious document, which he purchased lately at a sale; it is a list of the subscribers and members of the Royal Society of Musicians, printed in 1738, the year in which that institution was established. Among the names of the members is that of *George Frederick Handel, Esq.*! Mr. Calkin intends to present the document to the society, of which he has been a member for upwards of thirty years.

EXETER HALL.—The last performance

of Handel's *Deborah*, by the "Sacred Harmonic Society," on Friday night, attracted an immense audience. We could not desire a more admirable interpretation of this magnificent work. The choruses were gloriously rendered; and the vocalists, Misses Rainforth, Dolby, Lucombe, Messrs. Handel Gear, Leffler, and Seguin, exerted themselves with entire success. The superb pagan rhapsody, "O, Baal monarch of the skies," was loudly encored; and Miss Dolby (who had just returned from Dublin,) received a similar honour for her exquisite delivery of the air, "How lovely is the charming fair." Notwithstanding the fatigue of so long a journey, we have seldom heard the fair vocalist sing more delightfully, than on Friday night—and the music of a "Deborah" is proverbially among the most difficult of all the oratorios of Handel.

MELODISTS.—Notwithstanding the numerous parties given in the metropolis, on Thursday evening, in honour of her Majesty's birthday, the Melodists' Club had a capital meeting. T. Lawrence, Esq. presided, and, proposed the health of the Queen, with nine cheers. A new quartet was followed by a chorus. Several glees were sung in the course of the evening, and the following songs:—"Mary Morrison," by Mr. Wilson; "Norma," by Mr. John Parry; "Remembrance," by Mr. Ferrari (his own composition), and "I'll be true to thee," by Mr. Mauvers. Herr Buddeus played a fantasia of his own, on themes from *Belshazzar*, on the grand pianoforte, in a masterly manner. Parish Alvars gave a brilliant solo upon his instrument; he was applauded to the echo by the company. We come now to speak of a real prodigy, namely, Joseph Joachim, whose performance of De Beriot's Russian rondo, on the violin, took the company by storm; never was applause more ardently bestowed, or more richly deserved, than that which greeted this highly gifted youth, who, although only thirteen years of age, may be placed among the first violin players. The Melodist's Club makes a point of inviting all foreign artists of eminence who pay London a visit. Among those who have displayed their talent at its meetings are—Thalberg, Liszt, Hummel, Herz, Schulz, Benedict, Moscheles, Field, J. B. Cramer, Kialmark, W. S. Bennett, Potter, Holmes, Buddeus, Puzzi, Labarre, Wright, J. B. Chatterton, Parish Alvars, David, Vieuxtemps, Blagrove, Mori, Masoni, Panoffka, Ole Bull, Willy, Cramer, Sivori, Joachim, Nicholson, Richardson, Carte, Wilman Williams, Lazarus, Cavallini, Mohr, Molière, Cooke, Jarrett, Regondi, Lindley, Hausmann, Baumann, Neate, Eliason, Harper, Platt, and a host of vocalists.

**FIRST CONCERT OF CHAMBER MUSIC, G. A. MACFARREN AND J. W. DAVISON.**—This came off on Friday night, in the Concert Room of the Princess's Theatre, before a very numerous and brilliant auditory. The programme was as follows:—

## PART I.

**QUINTET IN G MINOR, MS.** dedicated to George Perkins, Esq. (first time of performance), Pianoforte, Violin, Tenor, Violoncello, and Double-bass,—Mr. W. Dorrell, Mr. Goffrie, Mr. Hill, Mr. Lucas, and Mr. C. Severn.. *G. A. Macfarren.*  
**DUET, "Remember me,"** Miss Marshall and Miss M. Williams..... *T. M. Mudie.*  
**SONG, MS. "Where is my lover?"** (first time of performance) Miss Marshall, accompanied by the Composer..... *W. C. Macfarren.*  
**ELEGIE, Violin, Herr Ernst,** accompanied on the Pianoforte by Mr. J. W. Davison..... *Ernst.*  
**SONG, "Ah! County Guy!"** (*British Vocal Album*) Miss M. Williams..... *J. W. Davison.*  
**SONG, "Rough wind that moanest loud,"** (*Vocal Illustrations of Shelley*) Mr. Ferrari..... *J. W. Davison.*  
**TRIO IN C MINOR, MS.** Pianoforte, Violin, and Violoncello, Mr. Walter C. Macfarren, Mr. E. W. Thomas, and Mr. Hausmann. *W. C. Macfarren.*

## PART II.

**FANTASIA IN F MINOR, for two performers on the Pianoforte**—Mr. Moscheles and Mr. Benedict..... *Mozart.*  
**SONG, "I fear thy kisses,"** Miss Marshall..... *J. W. Davison.*  
**ARIA, "Ah! non lasciarmi no,"** (*British Vocal Album*) Mr. Allen..... *G. A. Macfarren.*  
**DUET, "Good Night,"**—Miss Marshall and Miss M. Williams..... *G. A. Macfarren.*  
**QUARTET IN A, MS.** Two Violins, Tenor, and Violoncello—Herr Ernst, Mr. Goffrie, Mr. Hill, and Mr. Lucas..... *G. A. Macfarren.*  
 The Vocal Music accompanied by Mr. J. W. Davison.

Nothing could have gone off more pleasantly than the entire performance. We cannot refrain from introducing a notice of this Concert from the columns of the *Times*.

**MESSRS. MACFARREN AND DAVISON'S CONCERT.**—The first of a series of concerts of chamber music to be given by these gentlemen, whose names are known as among those who have striven to raise the character of English music, and who have by their own productions certainly tended to realize that end, was held on Friday night at the Princess's Theatre. The pieces embraced by the programme had, with but three exceptions, the names of Macfarren and Davison annexed to them. A quintet in G minor for pianoforte, violin, tenor and violoncello, and double bass, by G. A. Macfarren, opened the concert, and was executed by Messrs. W. Dorrell, Goffrie, Hill, Lucas, and C. Severn. It is a composition of considerable merit in point of the knowledge and taste which it denotes, but without much originality in the motives. The concluding movement, *allegro vivace*, however, cannot be accused of this fault, and was decidedly the most pleasing portion of the piece. It was well executed, and met with considerable applause. The songs and duets were sung by Miss Marshall and Miss M. Williams, and Messrs. Allen and Ferrari. "Where is my lover?" by W. C. Macfarren, a very pretty melody, which gained not a little by the admirable expression of the singer, Miss Marshall, was encored. The greater number of the songs by Messrs. Davison and Macfarren had been heard before. They all possess the merit of originality, and, in emulating German models, generally dis-

play a freshness of inspiration pleasingly contrasting with the worn out repetitions which the greater number of modern English ballads present. "I fear thy kisses," by Mr. Davison, sung for the first time by Miss Marshall, although not so striking as that which preceded it, "Rough wind that moanest loud," is expressive and graceful. The trio of Mr. Walter Macfarren, which was played at the Academy Concert last Saturday, was executed by himself, Mr. E. Thomas, and Mr. Hausmann, and received with great applause. Ernst played his Elegie in the most admirable style, and was of course rapturously encored. Mozart's fantasia in F minor, spiritedly executed by Moscheles and Benedict, was also much applauded. The concert concluded with a quartet in A of Mr. G. A. Macfarren's for two violins, tenor, and violoncello, in which Ernst played. It was far more spirited and fresh than the piece which commenced the concert, and received hearty applause. Having assigned the proper share of praise which belongs to two artists of great merit, who have thus liberally spread their productions before an approving and an indulgent audience, we may be permitted to question the good taste of monopolizing nearly the whole of the programme. We think that English musical talent is gradually taking a higher position, and are glad to see it submitted to the judgment of such audiences as these; but it may be said to take that judgment at an unfair disadvantage, when comparison with other productions with the acknowledged classics of the art is thus studiously avoided. Why could not Mr. Macfarren have introduced a quartet or quintet by Beethoven, Mozart, or Handel, or Onslow even, and thus tested the degree of his own approach to that standard of excellence which alone can confer a sound and lasting reputation? The fantasia by Mozart is not one of his greatest pieces, and however ably played by Moscheles and Benedict, is not, in the form of it, capable of any great effect in a large room. We offer these hints in the desire to serve, and not to discourage, Messrs. Macfarren and Davison, and we sincerely hope they will profit by them.

To which we have little to add. Mr. Allen was deservedly encored in the charming aria of Macfarren,—and the execution of Macfarren's quartet, led by Ernst in splendid style, and admirably supported by Goffrie, Hill, and Lucas, was the finest specimen of quartet playing we ever recollect to have heard. The next two concerts will occur on Friday evenings, May 17th, and June 7th.

**MISS DOLBY'S CONCERT,** at the Hanover Square Rooms, on Thursday evening, May 9th, is likely to be a bumper. The lady vocalists engaged are Mad. Dorus Gras, Misses Rainforth, S. Novello, E. Birch, Lucombe, Mrs. Rodwell, and, last not least, the fair and talented Beneficiaire. The gentlemen vocalists are Manvers, H. Phillips and John Parry. Mr. Blagrove on the violin, Mr. G. Cooke on the oboe, and Mr. Carte, on the Boehm flute, will also assist, and the fashionable M. Jules de Glines will preside at the piano. Altogether the concert is likely to prove one of the most attractive of the season.

**MR. JOHN HULLAH** is continuing his excellent system of instruction in singing on the Wilhem method, at the Apollonicon Rooms, with undiminished success.

**ERNST.**—This great violinist is engaged to play on the 8th inst., at Liverpool, for the concert of Miss Hamilton. On the 4th and 6th of June, he is secured for the Gentlemen's concerts at Manchester. Next Monday, the 6th, he will perform twice, at the third concert of the *Societa Armonica*. We perceive by our Advertisement that Mr. Moscheles and Herr Ernst have announced a grand concert together, for the 1st of June; such a partnership cannot fail of being highly attractive.

**MR. LOVER.**—The entertainments of this talented gentleman continue to attract crowded and delighted audiences every Wednesday evening at the concert room of the Princess's Theatre. Mr. Lover seems to acquire an excess of fun and humour in proportion with the increase of popularity which the excellence of his programmes enforces.

**ANCIENT CONCERTS.**—The fourth performance took place last night, under the direction of The Earl Howe,—Conductor, Sir H. R. Bishop,—Leader, Mr. F. Cramer. The following was the programme:—

**PART I.**—Chorus, Gloria in excelsis Deo, Hummel; Air, Miss Marshall, If guiltless blood, Handel; Corale (full Choir), O let us magnify, Eccard, A.D. 1597; Aria, Mad. Caradori, Se pur cara, (Alceste.) Gluck; Chorus, Hark! the angel voice, (The Judgment.) Himmel; Aria, Signor Salvi, O cara immagine, (Il Flauto Magico.) Mozart; Motet, How still and peaceful, Dr. Tye, A.D. 1815; Recit., Mad. Caradori, But bright Cecilia, Handel; Solo, As from the power, Handel; Chorus, The dead shall live, Handel. **PART II.** Overture, (Oberon) C. M. Von Weber; Aria, Miss Dolby, In questa tomba oscura, Beethoven; Glee, Miss Marshall, Miss Dolby, Messrs Bennett, Barnby, and Machin, Now the bright morning star, R. Greville; Aria, Mad. Caradori, Idol mio, Paisiello; Concerto 11th, (Grand.) Handel; Duetto, Caradori and Salvi, Il braccio mio guerriero, Nicolini; Madrigal, (full Choir), Now is the month of Maying, Morley, 1595; Chorus, Gird on thy sword, Handel.

The Concert on Wednesday night, will be under the direction of Prince Albert, and it is expected that the Queen will honor the performance with her presence.

**MR. G. I. BAKER'S** benefit concert came off on Friday evening, at the Harp Saloon of Messrs. Erat, and a programme of various and classical interest was presented. Bennett's sestet (pianoforte, Mr. Robert Barnett), and C. Horsley's trio, with the composer at the pianoforte, were the chief features of the evening. The vocalists mustered strong, with the clever and amiable Miss Rainforth at their head. The room was full; and we trust that Mr. Baker may have derived as much benefit as his audience received pleasure from the concert.

**BERTON,** the composer of *Aline, Montana et Stephanie*, and other most successful operas, died at Paris, on Monday week.



**MR. PHILLIPS' MUSICAL ENTERTAINMENTS.**—The *Albion* has been hoaxed with a vengeance. Some most intrepid concocter of puffs has abused the Queen's opposition press most villanously, and, acting upon information the very antipodes of truth, the poor credulous *Albion* has written a critique upon this entertainment which never took place. This is about as ludicrous as the *Journal* criticism, on a recent occasion, of the duo-drama, "Two in the Morning," when it was not performed at our Theatre-Royal, or as the column and a-half about Vandenhoff's appearance on the same boards, some time ago, as *Coriolanus*, when he was confined to his home by indisposition. "We wonder who was the informant." Mr. Phillips did give his entertainment, entitled, "An Hour with Dibdin," on Monday evening, with some portions of his Hebrew entertainment, when he was cordially received and encoered in one of his best songs.—*Liverpool Mail*.

**SIG. MARRAS.**—On the 2d inst. Signor Giacinto Marras' concert took place at the Fondo (Naples). We must say a few words of this famous artist and master. Born under this musical sky, he entered the Royal College of Music, and left it so well instructed in his art, that, for ten years he has gathered laurels in the different capitals of Europe. His fame had reached us through the newspapers, long before he honoured us with his personal re-appearance. On his return to Naples, he has mixed in *élite* circles, and at last has submitted his talent to the strict and impartial criticism of his fellow-citizens, who, in matters of art, are acknowledged to be the *highest tribunal of appeal*. His style of singing, not being spoiled by any attempts at superabundant embellishments, preserves the sweetness of the old school—that school which triumphs by fascination, and not by stupefaction; and it is just that fascination which in Signor Marras we so much admire.—From the "Post," quoted, it is said, from *L'Omnibus*.

**MISS MARSHALL.**—A writer in the *Herald* waxes enthusiastic in his praises of the talent and promise of this charming and excellent singer, and he is not likely to be in a minority in his opinions. He says "We were glad to find Miss Marshall the leading vocalist at this concert (the second Philharmonic). This young lady, lately a pupil of the Royal Academy of Music, displays abilities of a high order, which before long will place her in a very prominent position in the vocal orchestra. Her voice, a soprano of considerable compass, is of rich quality and of great flexibility. She sings with much earnestness, without exhibiting any of that mechanical

stiffness and reserve which too frequently embarrass and deaden all sentiment. She is extremely lady-like in carriage, and is highly favoured as to personal appearance."

**THE HEREFORD, WORCESTER, AND GLOUCESTER CHOIRS.**—It is reported that the annual meeting of these three choirs, which should have been held this season at Gloucester, will not take place, owing to the impossibility of finding a sufficient number of gentlemen willing to make good all deficiencies by becoming stewards.

**HOMAGE TO MOZART.**—A Vienna journal says that Madame Hasselt Barth has recently erected, at her own expense, a monument over the too long neglected grave of Mozart. On a tablet of grey marble are inscribed, in letters of gold, the words "Jung, gross, spat erkannt, nie erreicht." (Young, great, late acknowledged, never equalled.) This inscription is surmounted by a medallion head of the composer. The hitherto unauthenticated dates of Mozart's death and burial are now verified beyond doubt. His grave was supposed to be in the Matzlemdorfer churchyard; but it is now certain that his ashes repose in the St. Marxer burial place.

We hear the charms of music have reached even unto Over Darwen, the Bullock Smithy of Lancashire. The Choral Society there recently performed the whole of Handel's Oratorio of "Joshua."

**ITALIAN OPERA.**—*Norma* was performed at the Opera-house on Thursday, the only novelty in the caste being the appearance of Mademoiselle Favanti in the character of *Adelgisa*. Upon further acquaintance with the vocal powers of this lady, we have no reason to change or modify our former opinion. She was evidently suffering on Thursday from extreme nervousness, but the absence of an accurate perception of tune is an organic defect, and completely dispels the pleasure excited by her really wonderful execution. Grisi is positively perfection. Mario had not quite recovered from the effects of his late indisposition, but sang, nevertheless, with taste and deep feeling. Carlotta Grisi takes her benefit to-night, when the attractions of the evening are to be equal to the occasion. *Don Giovanni* is the opera selected, and the ballet is to include the most favourite portions of those most approved by the public.

**THE PARIS THEATRES.**—The gross receipts of the theatres of Paris during the past year, amount to 8,170,000*fr.* (£326,800.)

Mr. T. COOKE has been appointed grand organist to the fraternity of masons, vice Sir George Smart, who has resigned, after holding the office for many years.

**MUSICAL CELEBRITIES.**—Amongst the arrivals daily expected are Tamburini, Inchindi, Staudigl, Miss Austin, Thalberg, Döhler, Madame Dorus Gras, &c. Liszt will not come to this country this season.

**ERRATUM.**—In last Thursday week's Number of the *Musical World*, under the article "Temple Church Choir," for "the other places are *unfit*," read "the other places are *unfilled*."

### Notices to Correspondents.

MR. GEORGE SMITH will, by this, have received a communication from us, which excessive press of business alone prevented us from despatching earlier.—Mrs. L. LINDLEY will receive immediate attention.—Messrs. D. and F. SMITH, thanks.—Mr. ERITH received with thanks; the letter will appear this week.—B. WALL must restrain his impatience for one week more; let it suffice that no subscriber has been better treated than himself.—W. BINFIELD, the "long interval" is drawing to a close.—A SUBSCRIBER, we never heard of such a person.—MR. CALVERT, too late for last week, but will be looked to this.—MR. E. FELLOWS has been attended to.—G. DE VINZ with pleasure; we are flattered by the "look out" of our correspondent; something will "look in" upon him in a week or so.—C. MILSON and T. HOPKINS received.—X. Z., we know of no other musical adaptations of the poetry of Percy Bysshe Shelley, than those by Mr. Macfarren, Mr. Davison, and Miss Louise Bendixen, published in the *British Vocal Album*, at Messrs. Wessel and Stapleton's; we believe that Mr. Salaman has arranged one or two of the poems, as also Mr. John Barnett and Mr. Henry Lincoln, but we are unable to say where they are published. Mr. GRAHAM, we shall attend the concert, and hope to be enabled to give a favourable account.

### ADVERTISEMENTS.

#### GUARD HER AS A TREASURE, JOHN BARNETT'S NEW BALLAD, PRICE 2s.

"This is the most exquisite ballad we have seen for some years, from the pen of the above popular composer. The melody, which is truly beautiful, is wedded to the charming poetry of J. E. Carpenter."—*Vide Times*. London: S. NELSON, 61, Greek Street, Soho Square, where may be had by the same composer, "The Bride's Farewell," 2s. 6d.—"Up to the Forest," 2s.—When will ye think of me" (duet), 2s. 6d.; also, Nelson's admired ballad, "My Father Dear," 2s.—"Jamie's Return" (continuation of "Auld Robin Gray"), &c.

#### The Brides of Venice.

Just Published, the whole of the

#### VOCAL MUSIC IN BENEDICT'S NEW OPERA,

now performing with immense success at the

#### THEATRE ROYAL DRURY LANE.

The following seven pieces are nightly encored:—

By the sad sea waves, Romance, sung by Mrs. A. Shaw.....	2 0
At morn upon the beach, sung by Mr. Harrison....	2 0
If a tear should repose, Ballad, ditto.....	2 0
Like the storm new died away, Duet, sung by Miss Romer and Mrs. A. Shaw.....	3 0
Good morrow, lady fair. Ladies' Chorus, in Three Parts.....	3 0
The Vallanella, "Strew, strew, joyously".....	3 0
The Overture.....	3 0
Also, now ready, the Favorite Airs in Three Books, for the Piano-forte, by J. F. Barrowes, each 4s.; the same as Duets, by W. H. Callcott, Two Books, each 6s.; the Favorite Venetian March as a Solo, and also as a Duet, by Callcott, each 2s., &c. Various other arrangements will be published immediately.	

CRAMER, BEALE, & CO, Regent Street; and CHAPPELL, 60, New Bond Street.

## Grand Morning Concert

ON THE FIRST OF JUNE.

MESSRS. MOSCHELES and ERNST have the honour to announce that they will give a

### GRAND MORNING CONCERT,

on Saturday, June 1, at the Hanover Square Rooms, when, in addition to their own Solos, Concerted Pieces, and Select Vocal Music, Dr. FELIX MENDELSSOHN BARTHOLDY will give a grand performance on the Organ. Particulars will be duly announced.

Lately Published.

SACRED AIR,

### The Hour of My Departure's come.

Dedicated to the Rev. S. E. BERNARD, A.M.

COMPOSED BY F. NORTON, ERITH.

To be had of Mr. Erith, Tannan,  
or Cramer, Beule, & Co., London.

## Mr. Lober's Irish Evenings.

Princess's Concert Room, Castle-street, Berners-street.

MR. LOBER'S IRISH EVENING, illustrative of the National Music, Character, Customs, and Superstitions of Ireland, will be repeated on Wednesday next, May 8th Admission, 2s.; Reserved Seats, 2s. 6d. To secure perfect room and comfort, the Reserved Seats are limited to 250; early application is therefore recommended to secure tickets, as numerous parties have been disappointed when arriving at the doors unprovided. Tickets may be had as follows:—Duff and Hodgson, 65, Oxford-street; Cramer & Co., Regent-street; Chappell & Co., Ollivier & Co., and F. Leader, Bond-street; also, Sam's, Eber's, Mitchell's, and Bailey's libraries; Keith, Prowse, & Co's. 45, Cheapside.

Just Published, Price Three Shillings,

### The Elements of Music.

Condensed for the use of Students of the Piano-forte, by CHARLES DAWSON. "This work (of pocket size), has been compiled after a careful perusal of most of the works which have appeared on this subject in the English, French, and German languages; and contains all requisite information for pupils commencing the study of the Piano-forte."

C. Ollivier, Music Seller and Publisher, 41 and 42, New Bond Street.

JUST PUBLISHED,

### A Mass, (in B. Flat,)

Composed by Henry Farmer,

The above MASS will be found useful to Organists for Voluntaries, &c. Also by the same author, Violin Concertina, dedicated to H. Blagrove, Esq. 5 6 Duet, "Oh! were I but a drop of dew" 2nd. edition 3 6 "Welcome, little Royal Stranger" 2 0 "Mary," Song 2 0

To be had of Mr. H. FARMER, Park Street, Nottingham.

## Wilson's Scottish Entertainments.

Hanover Square Rooms.

On Wednesday Morning, May 8th, 1844, at Two o'clock, Mr. WILSON will repeat his Morning Entertainment on the SONGS OF SCOTLAND. Piano-forte Mr. Land. Programme.—Ye Banks and Braes o' bonny Doon.—Of a' the Airts the Win' can blaw—Last May a brave Woor—Auld Robin Gray—Duncan Gray came here to woo—John Anderson my Jo—Jenny's Bawbee—Thou art gane awa frae me, Mary—John o' Badenyon—Jock o' Hazeldean—The Birks of Aberfeldy—My Jo Janet—Wha wadna fecht for Charlie.

The Doors will be opened at Half-past One o'clock, the Entertainment commence at Two, and terminate about Four o'clock.

Reserved Seats in front of the Orchestra and in the Boxes, 3s. 6d.; the body of the Room, 2s. 6d.

## PRINCESS'S CONCERT ROOM, Mr. G. A. Macfarren

### AND Mr. J. M. Davison's CONCERTS OF CHAMBER MUSIC.

The two last concerts take place on Friday evenings, May 17th, and June 7th, 1844. To commence at half-past Eight. The Programmes will include many NEW COMPOSITIONS, several of which have been written expressly. Performers—Miss RAINFORTH, Miss DOLBY, Miss A. NUNN, Miss M. WILLIAMS, Miss MARSHALL, Mr. ALLEN, Mr. MACGIN, Mr. FERRARI, &c. &c. MADAME DULCKEN, Mr. MOSCHELES, Mr. BENEDICT, Mr. W. H. HOLMES, Mr. W. DORRELL, Mr. Mr. J. W. DAVISON, Mr. WALTER C. MACFARREN, Mr. E. W. THOMAS, Mr. GOFFRIE, Mr. HILL, Mr. LUCAS, Mr. HAUSMANN, Mr. C. SEVERN, JOSEPH JOACHIM, and HERR ERNST, who during the series will play in BEETHOVEN'S POSTHUMOUS QUARTET in C SHARP MINOR, & NEW QUARTET by Mr. J. W. DAVISON; and a NEW QUARTET by Mr. G. A. MACFARREN.

Subscription for the remaining concerts, Fifteen Shillings; Tickets to admit three to one; Concert, One Guinea; Single tickets, Half-a-Guinea; to be had of Mr. Macfarren, 73, Berners Street; of Mr. J. W. Davison, 2, Berners Street; and of the principal Music Publishers.

## To Organists.

A Young Man whose Voice as Counter tenor is second to none in any Cathedral Choir in England, and who has had considerable practice in the Cathedral Services, is desirous to obtain a Sunday Engagement in Town. Please address (stating Salary), to E. DAY, 16, Newcastle Street, Farringdon Street.

Just Published,

### The Psalms and Canticles,

Printed as they are to be sung in Churches, with introductory remarks and instructions on Chanting by JOHN CALVERT, late Choir Master and principal Bass Singer at the Temple Church.

G. BELL, 116, Fleet Street, and the Editor, No. 1, Park Village West, Regent's Park.

## The Celebrated Nicholson Flute.

It may be very well for certain manufacturers, to answer their own purposes, sturdily to support the pretensions of a newly invented instrument, whose chief distinction from previously made flutes consists in its rejoicing in a different nomenclature; but it is well known to all

FLUTE CONNOISSEURS,

that the only faultless instrument, correctly speaking, is THE NICHOLSON FLUTE.

Mr. Nicholson, the greatest flautist the world ever saw produced all his wondrous effects without the aid of charlatanisms, either as a matter of manufacture or of finger-mechanism. His motto was—THE SIMPLER THE MEANS, THE GREATER THE EFFECT; and in illustration of this, he rejected all adventitious aids of imaginary benefit or abstract significance. He laughed at the notion of improving his flute (a manifest absurdity—to improve PERFECTION being impossible), and continued, up to the last hours of his sojourn on this earth, to explain its FAULTLESS MECHANISM, its exquisite TONAL QUALITIES, and its MARVELLOUS EXECUTIVE FACILITY ("Simplex munditiis," as the great Horace would have exclaimed had he been lucky enough to hear Nicholson play on the NICHOLSON FLUTE—he listened of course to the arguments of the would-be-improvers, and with the urbanity for which he was famous, would turn round to them and smile—take a NICHOLSON FLUTE in his hand—play, in his own unequalled style, a simple melody—and without further trouble convert them to his opinion. The great flute phenomenon of the present day is undoubtedly

JOSEPH RICHARDSON,

and he, even to enthusiasm, shares the opinion of his mighty predecessor on the

NICHOLSON FLUTE,

and will play on no other. Can those who have heard Joseph Richardson play desire that flute capabilities should go further? Impossible. T. PROWSE, sole manufacturer of this splendid and unrivalled instrument, thinks it not unallowable in him to venture these few remarks in its favour, knowing that in recommending it he is bestowing a real boon on

FLUTE AMATEURS AND PROFESSORS.

A large assortment of "Nicholson Flutes" are always on sale at the Warehouse of T. PROWSE, Hanway-street, Oxford-street.

In a few days will be published, 8vo, printed in Black and Red, with an illuminated title,

## A Collection of Anthems,

used in Her Majesty's Chapel Royal, and the Cathedrals throughout Great Britain. Carefully selected and arranged with short biographical notices of all the Church Composers, by John Calvert, late Choir Master and principal Bass Singer at the Temple Church.

G. BELL, 186, Fleet Street, or the Editor, No. 1, Park Village West, Regent's Park,

## Sacred Music Warehouse,

81, Wells Street, Oxford Street.

Under the Especial Patronage of the

Right Rev. Dr. GRIFFITHS,

Vicar Apostolic of the London District.

New and Improved Edition of WEBBE'S MASSES. FREDERICK HEHL, from Novello's. No. 1, in A, is now ready, Price 4s. No. 11, in B flat, 5s. No. 111, in C, Price 6s. The remainder will appear at short intervals. To render them more effective, a tenor part and an organ accompaniment have been added by W. Fitzpatrick, of St. Aloysius' Chapel, Somers' Town. One of the worthiest and most eminent of men, the late Right Rev. Dr. Poynter, observed, "that much as he admired Haydn and Mozart, he could not but wish for the restoration of Webbe's Masses, as, in his mind, they excited a more devotional feeling." May be had as above; or of Mr. Jones 63, Paternoster Row; Mr. Dolman, Bond Street; and by order of every Music Seller in town and country. Catalogues of an extensive Assortment of Sacred and Secular Music, gratis on application.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

## Miss Dolby

has the honour of announcing to her friends, pupils, and the public, that her

### ANNUAL EVENING CONCERT

will take place on THURSDAY, the 9th of May, 1844, to commence at 8 o'clock precisely.

Principal Vocal Performers,

MADAME DORUS GRAS,

MISS RAINFORTH, MISS SABILLA NOVELLO, MISS E. BIRCH, MISS LUCOMBE, MRS. RODWELL, MISS DOLBY;

MR. MANVERS, MR. H. PHILLIPS, and MR. JOHN PARRY. Violin, MR. BLAGROVE; Oboe, MR. G. COOK; Flute, MR. CARTE; Conductor, MR. JULES DE GLIMES. Tickets 7s. each; Reserved Seats, 10s. 6d.; may be had of the principal Music Sellers; and of MISS DOLBY, 61, Berners Street, Oxford Street, of whom, only, Reserved Seats can be obtained.

Willis's Rooms, King Street, St. James's.

## Miss Steele,

(Professor of Singing at the Royal Academy of Music) has the honour of announcing that her

### GRAND EVENING CONCERT

will take place on Monday, May 6th, 1844, to commence at 8 o'clock precisely.

VOCAL PERFORMERS.—Madame Dorus Gras (her first appearance this season), Misses Rainforth, Steele, Sara Flower, Dolby, and Mrs. Rodwell; Messrs. J. Bennett, Hobbs, Gustav Brandt, F. Lablache, and John Parry.

INSTRUMENTAL PERFORMERS.—Piano forte, Madame Dulcken, who will perform Beethoven's Grand Choral Fantasia, assisted by the pupils of the Royal Academy of Music, Harp, Mr. Basil Chatterton, Flute, Mr. Richardson. The Orchestra will be selected from the Opera and Philharmonic Bands. Leader, Mr. F. Cramer. Conductor, Sir H. R. Bishop. Tickets, 7s. each; Reserved Seats, 10s. 6d. May be had of the principal Music Sellers, and of Miss Steele, 32, Hunter Street, Brunswick Square, of whom, only, Stalls can be obtained.

London.—G. PIERCE, at the "Musical World" Office, 60, Dean Street, Soho, where communications for the Editor, and works for Review, and Advertisements are received.—R. GROOMBRIDGE, 5, Paternoster Row, MICHURSON, Buchanan Street, Glasgow; and the following Music Sellers:—Chappell, New Bond Street; Cramer & Co., Regent Street; Cocks & Co., Princess Street; D'Almaine, Solo Square; Duff & Hodgson, Oxford Street; Tregear & Lewis, (Cheapside) Leader, New Bond Street; Lonsdale, Old Bond Street; Mills, New Bond Street; Ollivier, New Bond Street; Z. T. Purdie, High Holborn; Ransford, Charles Street, Solo Square; and may be had of all Booksellers. Printed and Published by THOMAS HARRIS, of 11, Great Ducal Lane, Friday Street, at 1 & 11, Dudley Court, in the Parish of St. Olave, Silver Street, in the City of London. Thursday, May 2, 1844.